

ANZANG NINTH COLLECTION

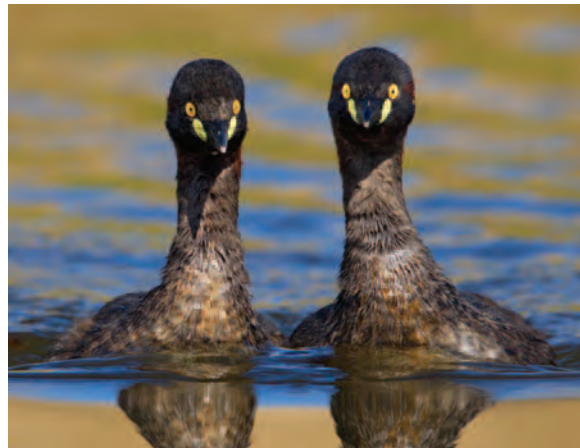
AUSTRALASIAN NATURE PHOTOGRAPHY

SOUTH AUSTRALIAN MUSEUM



AUSTRALASIAN NATURE PHOTOGRAPHY

ANZANG NINTH COLLECTION



SOUTH AUSTRALIAN MUSEUM



© South Australian Museum 2012

All rights reserved. Except under the conditions described in the *Australian Copyright Act 1968* and subsequent amendments, no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, duplicating or otherwise, without the prior permission of the copyright owner. Contact **CSIRO PUBLISHING** for all permission requests.

ANZANG Nature Photography
South Australian Museum
North Terrace
Adelaide, South Australia 5000
Australia

Telephone: +61 8 8207 7426
Fax: +61 8 8203 9805
Email: anzang@samuseum.sa.gov.au
Website: www.anzangnature.com

Published by
CSIRO PUBLISHING
150 Oxford Street (PO Box 1139)
Collingwood VIC 3066
Australia

Telephone: +61 3 9662 7666
Local call: 1300 788 000 (Australia only)
Fax: +61 3 9662 7555
Email: publishing.sales@csiro.au
Website: www.publish.csiro.au

Front cover: Soft Spiny-tailed Gecko, Bold Park, Henry Cook
Title page: Courting grebes, Wagga Wagga, Jenni Horsnell
Cover, text design and typeset by James Kelly
Printed in China by 1010 Printing International Ltd

CSIRO PUBLISHING publishes and distributes scientific, technical and health science books, magazines and journals from Australia to a worldwide audience and conducts these activities autonomously from the research activities of the Commonwealth Scientific and Industrial Research Organisation (CSIRO). The views expressed in this publication are those of the author(s) and do not necessarily represent those of, and should not be attributed to, the publisher or CSIRO. The copyright owner shall not be liable for technical or other errors or omissions contained herein. The reader/user accepts all risks and responsibility for losses, damages, costs and other consequences resulting directly or indirectly from using this information.

CONTENTS

Sponsors iv

Introduction v

ANZANG Nature Photographer of the Year – 2012

Overall Winner 2

ANZANG Nature Photographer of the Year – 2012

Portfolio Prize 4

Animal Behaviour 6

Animal Portrait 16

Botanical Subject 26

Underwater Subject 32

Wilderness Landscape 42

Threatened Species 52

Black and White 62

Interpretive 72

Our Impact 82

Junior 92

Acknowledgements 103

SPONSORS

The South Australian Museum would like to thank our sponsors, who in 2012 have so generously supported this ninth cycle of competition and exhibition.



Mrs Alison Huber and Dr Stuart Miller, in memory of their parents,
Dr Robert and Mrs Clarice Miller, both late of Waikerie, South Australia

2012 Competition Judges

Chrissie Goldrick

Ted Hamilton

Ofer Levy

INTRODUCTION

Director's message

I have been delighted to see the ANZANG Nature Photography competition grow year after year, both in the reach to competition entrants and to those who visit the exhibition.

The competition continues to showcase the extraordinary talent and creativity of photographers who apply their expertise to bring us breathtaking images of the natural world in Australia, New Zealand, Antarctica and the New Guinea region.

I would also like to pay tribute to our competition judges who have the formidable task of selecting the best photographs for inclusion in the ANZANG Nature Photography exhibition and this book, *Australasian Nature Photography: ANZANG Ninth Collection*.

While only a limited number of images can be exhibited, I offer my congratulations to all photographers involved – all of whom are part of the pool of amazingly talented photographers working in the ANZANG region.

I hope that all photographers and people who love nature will enjoy this collection of *Australasian Nature Photography*.

Prof Suzanne Miller

Director

South Australian Museum

This page intentionally left blank

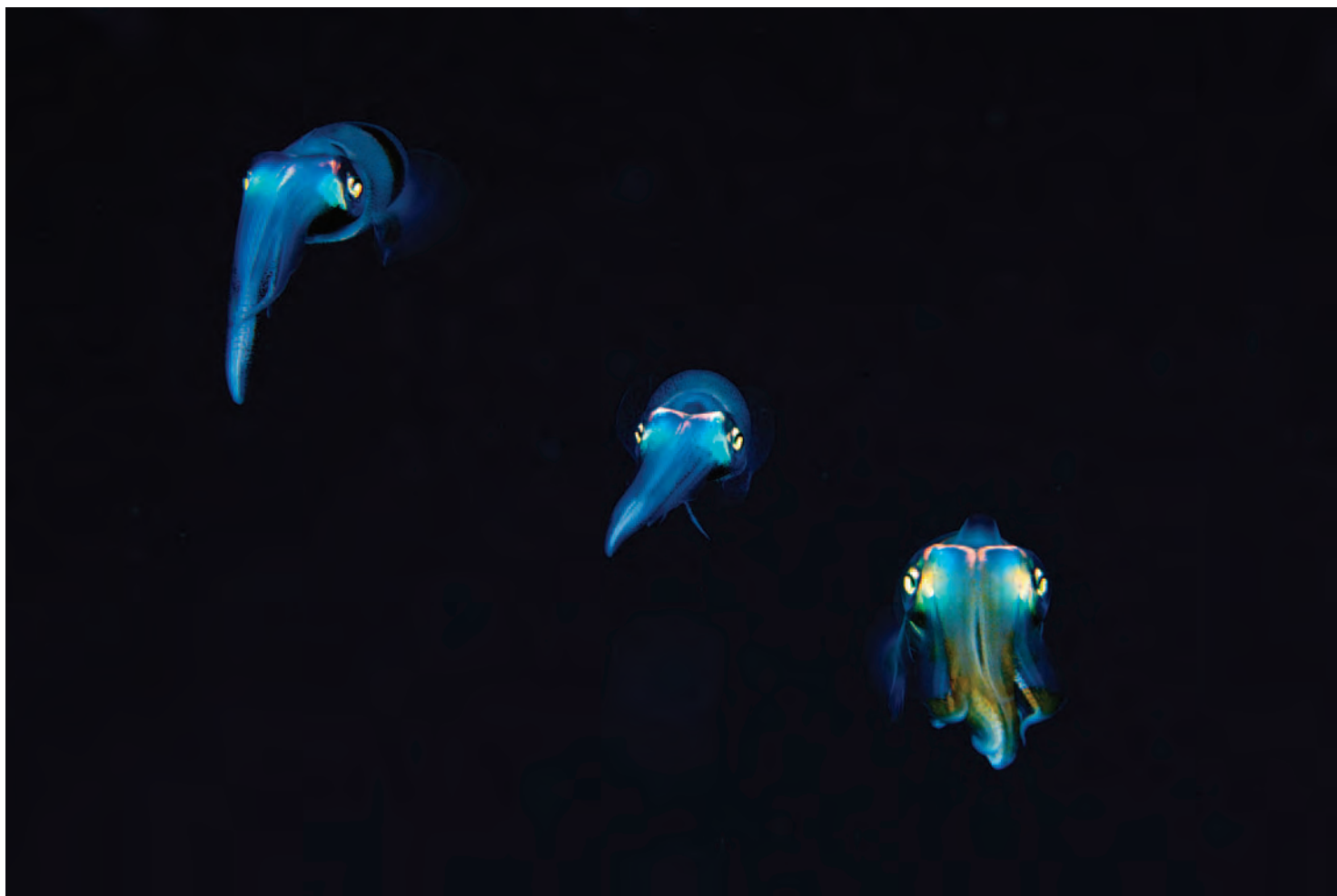
Australia, **N**ew **Z**ealand, **A**ntarctica and **N**ew **G**uinea

ANZANG NATURE PHOTOGRAPHER OF THE YEAR – 2012 **OVERALL WINNER**

The overall winner of the ANZANG Nature Photography competition is the photographer whose image is judged best of all entries.

Judges, when making their selection, considered the photographic technique and the aesthetic, artistic and unique qualities of all images.

**Wayne Osborn of Western Australia is the
2012 ANZANG Nature Photographer of the Year.**



ANZANG 2012 – OVERALL WINNER

Squid school

Wayne Osborn, Western Australia

A squid school (species not identified) feeds mid-water. Raja Ampat is recognised as the most biodiverse marine region on the planet.

Fiabacet Reef, Raja Ampat, Indonesia

■ Canon 5D MkII, Canon EF 100mm f/2.8 L macro lens, 1/125, f14, ISO 200, Nexus underwater housing, twin Inon Z240 strobes with diffusers

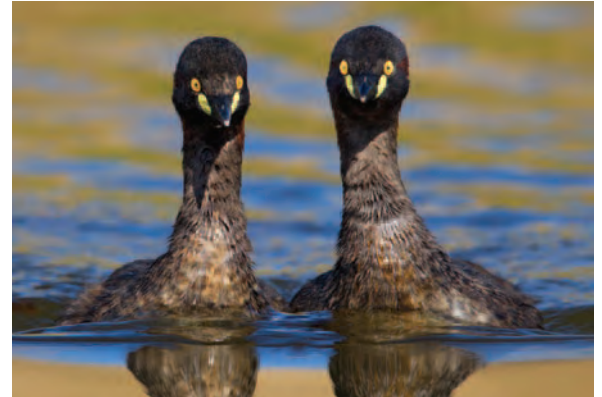
'Beautifully composed with a lovely diagonal line; the photographer has allowed us to see a natural phenomenon that is unlikely to be seen firsthand by the majority. Bioluminescence has been captured spectacularly against the dark background, while the subjects really engage the camera, turning the observer into the observed.'

JUDGES' COMMENTS

ANZANG NATURE PHOTOGRAPHER OF THE YEAR – 2012 **PORTFOLIO PRIZE**

The portfolio prize is awarded to the photographer who enters
the best portfolio of six or more entries.

Jenni Horsnell of New South Wales is the winner of this year's prize.



ANZANG 2012 – PORTFOLIO PRIZE

Jenni Horsnell, New South Wales

Clockwise from top left:

Mating Red and Blue Damselflies
(*Xanthagrion erythroneurum*)

Courting grebes (*Tachybaptus novaehollandiae*)

Kites (*Elanus axillaris*) exchanging food

Hoverfly (Family: Syrphidae) portrait

Hatching owlfly (Family: Ascalaphidae) larvae

Green-head Ant (*Rhytidoponera metallica*) with slater

'These images show excellent technical performance across a wide range of subjects. The variety of wildlife captured through the lens shows us a very good photographer with a full range of skills.'

JUDGES' COMMENTS



ANIMAL BEHAVIOUR

The subject or subjects must be engaged in natural activity.



ANIMAL BEHAVIOUR – WINNER

Spotfin Flyingfish (*Cheilopogon furcatus*) and reflection

Rohan Clarke, Victoria

While on a research cruise, we chanced upon an area with quite a few of these striking fish. The glassy, mirror-like sea and evening light provided a perfect opportunity. To capture the image, I positioned myself precariously on the bow, shooting back down the side of the vessel as the occasional fish fled the moving boat.

Off the Kimberley coast, Western Australia

■ Canon EOS 1D MkIV, 500mm f/4 IS L lens, 1/2000, f8, ISO 400; handheld

'Technically very difficult to photograph and a unique shot, the image captures extraordinary behaviour with interesting reflection.'

JUDGES' COMMENTS



ANIMAL BEHAVIOUR – RUNNER-UP

Survival of the fittest – oystercatcher (Family: Haematopodidae) chicks

Trevor Penfold, Raglan, New Zealand

It was an overcast, wet and miserable morning as I crawled commando-style across the wet beach. The two chicks battled endlessly, neither one wanting to give in to the other; meanwhile, the third chick made the most of being fed by both parents.

Stewart Island, New Zealand

■ Canon EOS 1D MkIII, Canon EF 500mm f/4L IS USM lens + 1.4x extender II (700mm), 1/400, f7.1, ISO 800; handheld

'This photograph captures a charming moment of engaging animal interaction. The soft monotone contrasts with the beak at the centre of the action, and there is a sense of comedy in the scene.'

JUDGES' COMMENTS



ANIMAL BEHAVIOUR

Green-head Ant (*Rhytidoponera metallica*) with slater
Jenni Horsnell, New South Wales

As both predator and scavenger, this ant was taking a slater back to the nest. Lying down with the camera resting on the ground was the only way to get a low perspective, which resulted in numerous stings from other ants.

Wagga Wagga, New South Wales

■ Canon EOS 1D MkIV, Canon MP-E65 f/2.8 lens, 1/250, f13, ISO 100; twin flash; handheld; photographed at 1.5x life size



ANIMAL BEHAVIOUR

Southern Giant Petrels (*Macronectes giganteus*) fight over the right to feed on a carcass

Gary Miller, Western Australia

A nearby dead Fur Seal (*Arctocephalus gazella*) has attracted many giant petrels to this Antarctic beach. The most dominant petrel will get his fill first, but he must take time away from feeding to exert his dominance on interlopers. The fights are raucous and vicious as the birds vie for their next meal.

Antarctica

■ Nikon D200, AF-S Nikkor 70–200mm f/2.8G ED VR lens, 1/2000, f8.0, ISO 400; tripod



ANIMAL BEHAVIOUR

Male Peacock Spider (*Maratus splendens*) displaying
Jürgen Otto, New South Wales

A male of the Australian Peacock Spider expands its colourful fan and throws up a pair of legs, all to impress a nearby female. Less than 4mm long, this is the smallest known species of this genus. It has been found only in the vicinity of Sydney.

Sydney, New South Wales

■ Canon EOS 7D, Canon MP-E65 f/2.8 lens, 1/250, f16, ISO 100, Canon Macro Twin Lite MT-24EX flash (fired); handheld



ANIMAL BEHAVIOUR

Little Egret (*Egretta garzetta*) with fish

Michael Snedic, Queensland

I followed this male Little Egret around with my camera for four days. I placed my beanbag on the ground, camera and lens resting on it (with me lying down on my stomach), well over a hundred times before finally capturing that elusive shot with a fish in his bill.

Mount Coot-tha Botanic Gardens, Toowong, Queensland

■ Nikon D200, Nikon 80–200mm f/2.8 ED lens, 1/4000, f4, ISO 200; handheld with beanbag; aperture priority –1.3; exposure compensation (+/-) to reduce overblown highlights



ANIMAL BEHAVIOUR

Fairy Terns (*Sterna nereis*) mating

Pam Osborn, Western Australia

The male Fairy Tern must provide about four or five fish before the female accepts him as a suitable mate. He is about to take his reward in this image, but this time has held onto the fish. I spent quite a bit of time moving slowly towards the terns in order to gain their confidence and show that I was not a threat.

Swan River, Perth, Western Australia

■ Canon EOS 1D MkIII, Canon EF 600mm f/4L IS USM lens, 1/1600, f8, ISO 400; tripod with Wimberley Head

ANIMAL BEHAVIOUR

Empathy

Scott Portelli, New South Wales

In this heartbreaking moment I watched a King Penguin (*Aptenodytes patagonicus*) stumble out of the waves with a gaping wound, no doubt the result of a Leopard Seal (*Hydrurga leptonyx*) attack. Disorientated, it stopped and a Sheathbill (*Chionis albus*) opportunistically began to peck the wound. The penguin barely had the energy to lift its flipper to dissuade the scavenger. Another penguin approached and stood next to the injured bird, and remained there looking down empathetically.

Sub-Antarctic Islands

■ Canon EOS 5D MkII Canon EF 100–400mm f/4.5–5.6 IS USM lens, 1/800, f5, ISO 400





ANIMAL BEHAVIOUR

No pushover – New Zealand Sea Lions
(*Phocarctos hookeri*)

Trevor Penfold, Raglan, New Zealand

I had lain for six hours on the beach, camera at the ready, watching a large bull and female sea lion relaxing in the hot sun. It was worth the wait; I started shooting as the 400+ kilogram bull made his move, but the female was having none of it.

Allans Beach, Otago Peninsula, New Zealand

■ Canon EOS 1D MkIII, Canon EF 500mm f/4L IS USM lens, 1/500, f8, ISO 200; handheld; exposure compensation + 1/3 EV



ANIMAL BEHAVIOUR

Australian Fur Seal (*Arctocephalus pusillus*)
breach

Vincent Antony, Victoria

Autumn in the colony is a time of play for most of the younger seals, with new pups in the water. Breaching usually happens when seals chase each other like crazy dog pups in a backyard. A breach also results from the speed generated from surfing a wave and launching, as in this photo.

Cape Bridgewater, Victoria

■ Sony Alfa 700, 80–200mm f/1.4G lens, 1/1000, f5.6, ISO 200; handheld in the boat

ANIMAL PORTRAIT

The subject must be photographed close up, occupying at least 30 per cent of the frame.



ANIMAL PORTRAIT – WINNER

Newborn Weddell Seal (*Leptonychotes weddellii*)

Gary Miller, Western Australia

This Weddell Seal, born within the previous 24 hours, survived the amazing feat of emerging from a cosy 37°C inside its mother to a bitter cold -25°C on the ice. With its dense fur and a belly full of warm rich milk, it begins to explore its world.

Sea ice near Mawson Station, Antarctica

■ Nikon D200, AF-S DX Nikkor 18–200mm f/3.5–5.6G ED VR lens, 1/1600, f8.0, ISO 200; handheld

'First impressions make this a violent scene, but, on contemplation, there is serenity to this image. Achieved with good technical skill, the newborn seal makes eye contact with the photographer during its early moments of life.'

JUDGES' COMMENTS



ANIMAL PORTRAIT – RUNNER-UP

Soft Spiny-tailed Gecko (*Strophurus spinigerus*)

Henry Cook, Western Australia

Urban fragments within the Perth region continue to support a diverse range of wildlife. Just 10 minutes from the CBD, it is possible to see the bizarre Turtle Frog (*Myobatrachus gouldii*) and these stunning spiny-tailed geckos.

Bold Park, Perth, Western Australia

■ Nikon D300, Tamron AF 90mm f/2.8 SP Di macro lens, 1/160, f22, ISO 160; two Nikon slave flashes; handheld

'This is a vibrant image with good composition and beautiful colour, especially in the contrast between the gecko's eye and mouth.'

JUDGES' COMMENTS



ANIMAL PORTRAIT

Caterpillar's lunch

Ashton Wright, Western Australia

When I took this shot, I was completely engrossed in getting the subject sharp and well focused. It wasn't until later that I noticed the small piece of petal still clinging to the one beside it, despite its base being eaten away completely.

Geraldton, Western Australia

■ Samsung GX-20, Tamron AF 90mm f/2.8 SP Di macro lens, 1/500, f5.6, ISO 200

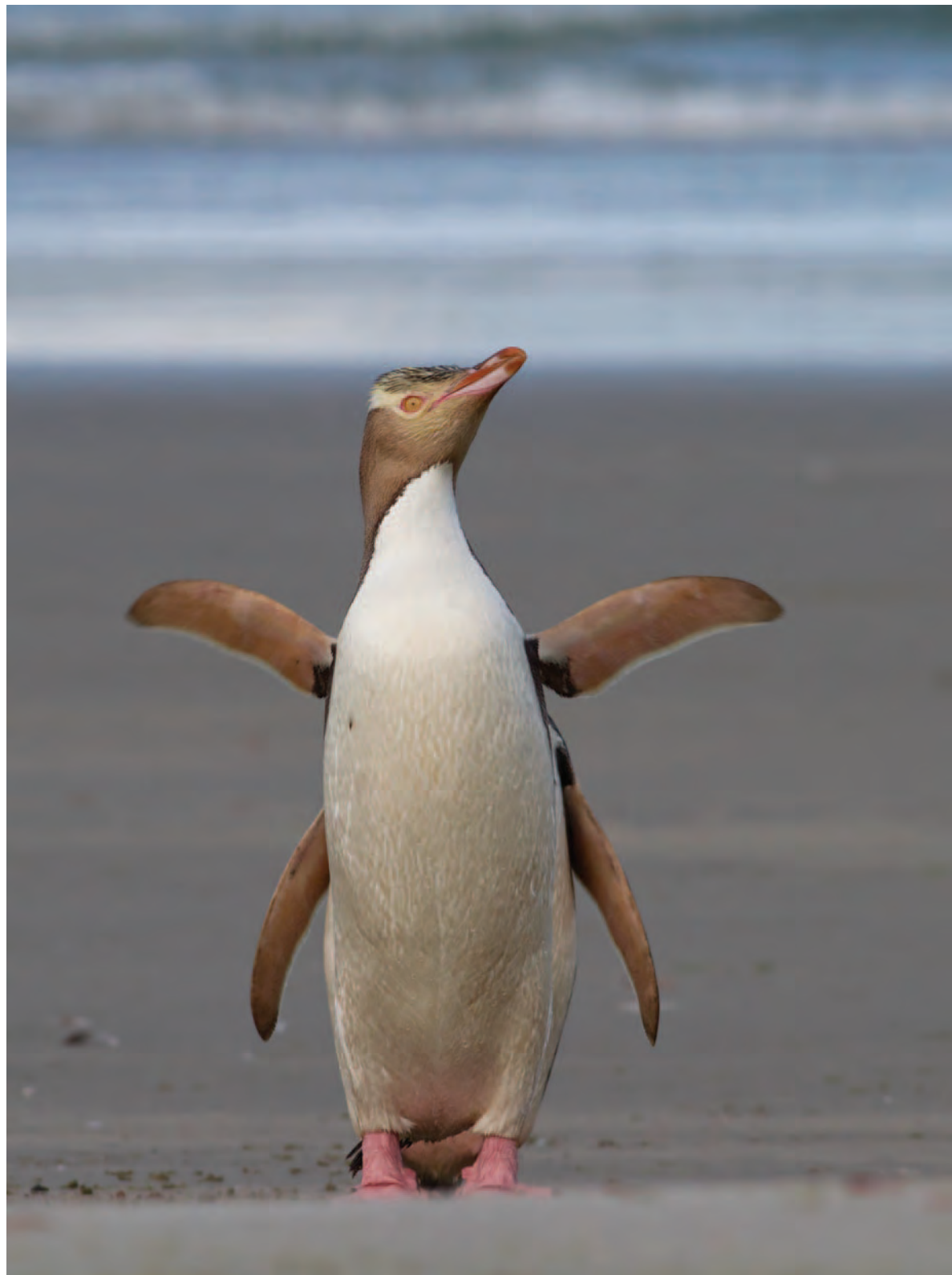
ANIMAL PORTRAIT

Four wings

Fatih Sam, New South Wales

It was the time of day that Yellow-eyed Penguins (*Megadyptes antipodes*) were coming back from the ocean with fish to feed youngsters waiting at the nest sites. One of them appeared directly behind another, and they stayed together for a while. They started calling, which is a salute to each other. Otago Peninsula, New Zealand

■ Canon EOS 7D, Canon EF 400mm f/5.6L IS USM lens, 1/500, f11, ISO 400; handheld





ANIMAL PORTRAIT

Courting grebes

Jenni Horsnell, New South Wales

This Australasian Grebe (*Tachybaptus novaehollandiae*) pair was swimming side by side at right angles to my lens when, all of a sudden, they changed direction and headed straight for me. They came in very close, seemingly inquisitive, paused for a few seconds and changed direction again.

Wagga Wagga, New South Wales

■ Canon EOS 1D MkIV, Canon EF 500mm f/4 L IS USM lens + Canon EF 1.4 extender, 1/1600, f7.1, ISO 400; tripod

ANIMAL PORTRAIT

Stretched to the limit

Jenni Horsnell, New South Wales

Having plucked some of the fur from the mouse to access the innards, this Black-shouldered Kite (*Elanus axillaris*) seemed to get great pleasure from stretching the intestine as far as he could before snapping it in half.

Wagga Wagga, New South Wales

■ Canon EOS 1D MkIV, Canon EF 500mm f/4L IS USM lens + Canon EF 1.4 extender, 1/1250, f/7.1, ISO 500; monopod





ANIMAL PORTRAIT

Stepping out – Pied Oystercatcher (*Haematopus longirostris*) fledglings

Pam Osborn, Western Australia

Two immature oystercatchers step out together along the Swan River foreshore.

Swan River, Perth, Western Australia

■ Canon EOS 1D MkIV, Canon EF 600mm f/4L IS USM lens, 1/1600, f8, ISO 400; tripod with Wimberley Head



ANIMAL PORTRAIT

Mother and calf

Scott Portelli, New South Wales

A Humpback Whale (*Megaptera novaeangliae*) mother and her calf maintain an inseparable bond for the first few years of the calf's life. The mother is very protective of her curious newborn calf, and will support it as it learns about its environment. In this image the mother physically supports her calf, helping it to the surface to take a breath.

Tonga, South Pacific

■ Canon EOS 5D MkII, EF 17–40mm f/4L lens, 1/125, f5.6, ISO 200; Ikelite for Canon EOS 5D MkII



ANIMAL PORTRAIT

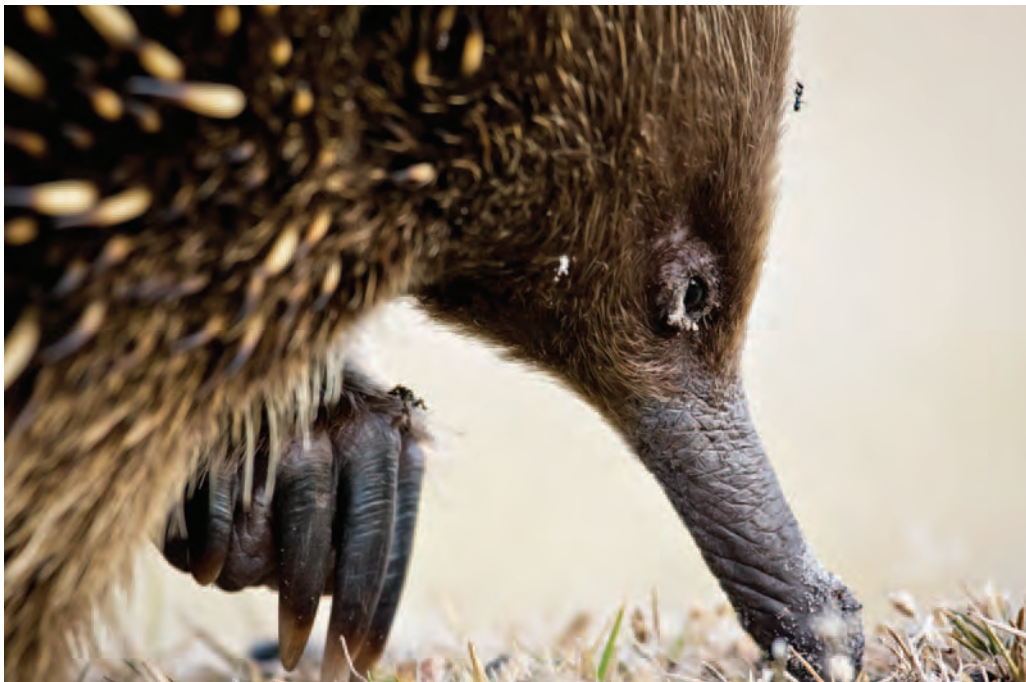
Splendid Fairy-wren (*Malurus splendens*)
calling

Wayne Eddy, Western Australia

While camped in a hide close to a fallen eucalypt, I waited for insectivores to arrive and inspect the branches. Along came a herd of wrens, including this male Splendid Fairy-wren who sat up high and sang just for a moment. Then they were off!

Dryandra Nature Reserve, Western Australia

■ Canon EOS 7D, Canon EF 400mm f/5.6L IS USM lens, 1/250, f5.6, ISO 160; tripod



ANIMAL PORTRAIT

Hunter and hunted

St. John Pound, Tasmania

This Echidna (*Tachyglossus aculeatus*) was foraging for ants and, because I was still and quiet, it slowly came nearer and wandered around me happily. This was one of the last photos I took on the day – by this time I was lying down among some very unhappy ants!

Narawntapu National Park, Tasmania

■ Canon EOS 40D, Canon EF 100–400mm f/4.5–5.6L IS USM lens, 1/160, f8, ISO 640; beanbag

BOTANICAL SUBJECT

This may be a portrait or a habitat shot.



BOTANICAL SUBJECT – WINNER

Flowering grass trees (*Xanthorrhoea* sp.) after fire

Andrew C Wallace, Tasmania

The regeneration of these large grass trees en masse after fire is a spectacular sight. I used a shallow depth of field to heighten the sense of space and direct attention onto just a few flower spikes.

Near Five Mile Road, Wilsons Promontory National Park, Victoria

■ Canon EOS 400D, Sigma 70–300mm f/4.0–5.6 APO DG lens at 190mm, 1/800, f5.0, ISO 400; handheld

'A crowded landscape is flattened to be an abstract view of the subject – an artistic take on the grass trees. It's exciting to see such a striking native plant in abundance.'

JUDGES' COMMENTS



BOTANICAL SUBJECT – RUNNER-UP

Mushroom singing in the rain

Ford Kristo, New South Wales

Life and photography goes on, even in the rain. If you look closely at the raindrop, you can see a reversed image of the leaf litter background and mushroom stalk. Isn't the physics of light an elegant and beautiful thing?

Morton National Park, New South Wales

■ Nikon D3, AFS-VR Micro-Nikkor 105mm IF-ED f/2.8G lens, 0.6 second, f29, ISO 200; two Nikon SB 900 flashes (manual setting); Gitzo tripod with Markins ballhead

'A moment frozen in time, yet the captured tension in the droplet gives a sense of movement to this static image. While anticipating the drop you can almost smell the rotting vegetation.'

JUDGES' COMMENTS



BOTANICAL SUBJECT

Pandani (*Richea pandanifolia*)

Michael Polychronopoulos, South Australia

A small stand of Pandani overlooks the Western Arthur Range in south-western Tasmania. Lingering snow follows a day of strong winds and storms – a testament to the unpredictable weather of the area, to which the vegetation has specifically adapted.

Western Arthur Range, south-western Tasmania

■ Ebony RW45, Rodenstock Grandagon-N 90mm f/4.5 lens, ISO 100, Fujichrome Velvia film; Gitzo tripod, Arca Swiss ballhead; Sekonic L-508 light meter



BOTANICAL SUBJECT

Angophora mist

Les Irwig, New South Wales

Angophora costata trees, with their tortuous limbs and reddish hues, are common in the New South Wales bush. On this ethereal morning, the angophoras seemed to extend their limbs in a gesture of embrace, beckoning me into the mist.

Garigal National Park, New South Wales

■ Nikon D700, Tamron SP 24–70mm f/2.8 Di VC USD lens at 56mm, 1/160, f/6.3, ISO 800; handheld

BOTANICAL SUBJECT

Kangaroo Tail (*Xanthorrhoea australis*)

Morne de Klerk, South Australia

I love visiting the Deep Creek Conservation Park in South Australia. The area is a perfect example of South Australian fauna and flora. I just love how the population of Kangaroo Tail plants have the best view of the rugged coastline and the spectacular sunsets.

Deep Creek Conservation Park,
South Australia

■ Canon EOS 5D MkII, Canon EF 24–70mm
L USM lens at 24mm, 120 seconds, f9, ISO 50;
tripod; handheld spotlight and Canon Speedlight





BOTANICAL SUBJECT

Triffids rock

Murray Hamilton, South Australia

This insect became trapped as I was photographing a nearby leaf on the Sundew (*Drosera auriculata*), providing drama that until then was lacking. Over some minutes it grew steadily more entrapped, with the 'dew' turning its legs to soft black noodles.

Anstey Hill Recreation Park, South Australia

■ Pentax K200D, Sigma 35–80mm f/4–5.6 DL lens with extension rings, 1/15, f4, ISO 100; tripod

UNDERWATER SUBJECT

This may be a portrait of an animal or plant, or a habitat shot.



UNDERWATER SUBJECT – WINNER

Grey Nurse Sharks (*Carcharias taurus*)

Justin Gilligan, New South Wales

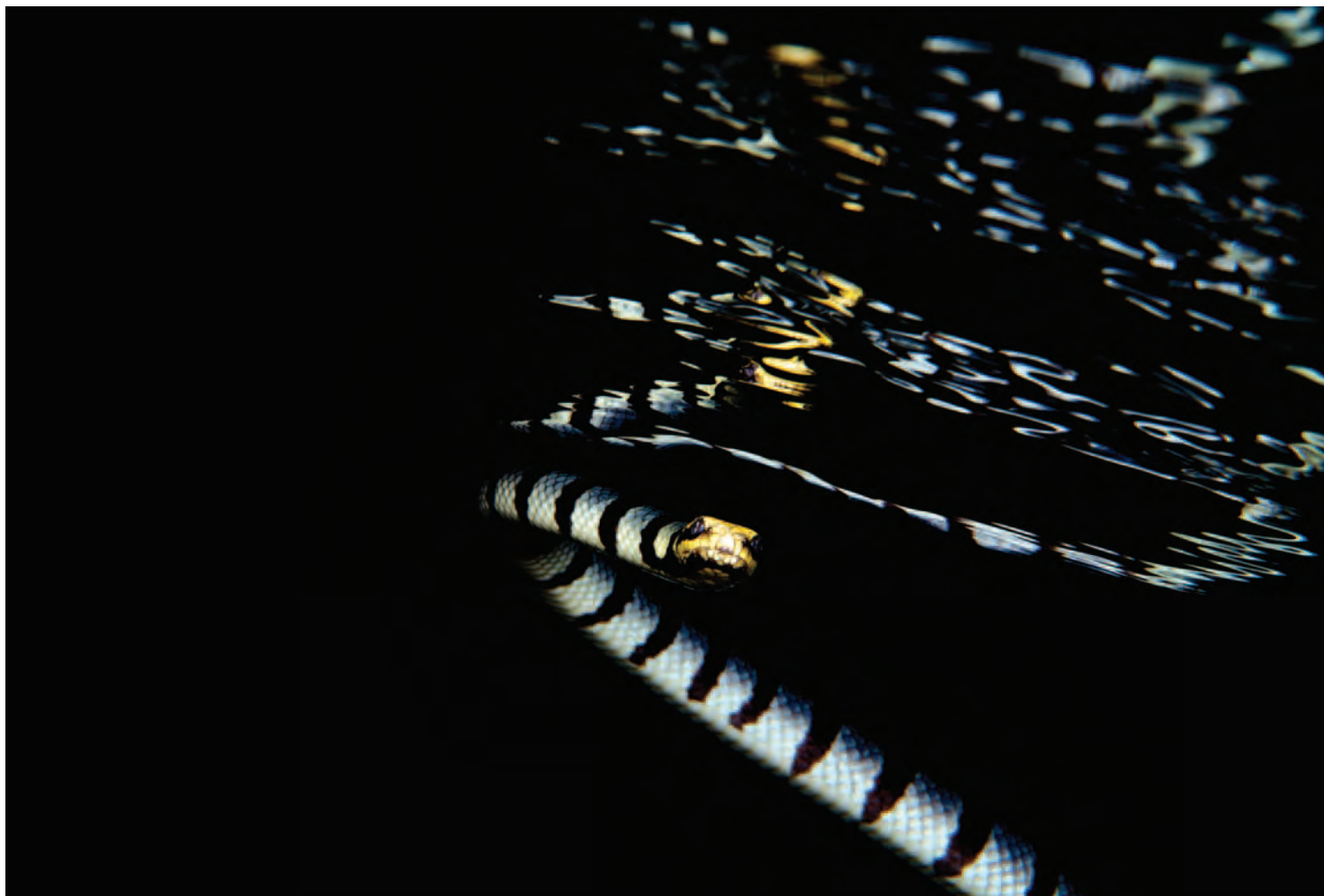
It was a tricky situation for photography, as the vast school of Yellowtail Scad (*Trachurus novaezelandiae*) swarmed about in an unpredictable fashion. When the Grey Nurse Sharks swam into view, I only had time to take this single picture, before the fish engulfed the entire scene.

Broughton Island, New South Wales

■ Nikon D300, AF DX Fisheye-Nikkor 10.5mm f/2.8G ED, 1/200, f8, ISO 400; Ikelite underwater housing and twin DS160 strobes

'This photograph captures a wonderful underwater moment, contrasting the swirling movement of the school of fish with the menacing bronze flash of the shark.'

JUDGES' COMMENTS



UNDERWATER SUBJECT – RUNNER-UP

Sea snake reflection – Banded Sea Krait (*Laticauda colubrina*)

Wayne Osborn, Western Australia

A curious Banded Sea Krait was momentarily attracted to its reflection in the dome port of my camera housing. Raja Ampat is recognised as the most biodiverse marine region on the planet.

Fiabacet Reef, Raja Ampat, Indonesia

■ Canon EOS 5D MkII, Canon EF 100mm f/2.8 macro USM lens, 1/200, f22, ISO 200; Nexus underwater housing; twin Inon Z240 strobes with diffusers

'The snake's head looms threateningly, there's a remarkable sense of movement, and the reflection captures the snake's trail and gives an impression of even more movement.'

JUDGES' COMMENTS



UNDERWATER SUBJECT

What are you doing down there?

Colin Roberts, Western Australia

Curious Australian Sea Lions (*Neophoca cinerea*) inspect me from above at Hopkins Island. I love the outline of the flippers, almost silhouetted against the overhead light.

Hopkins Island, South Australia

■ Canon EOS 1Ds MkIII, Canon EF 16–35mm f/2.8L II USM lens, 1/1000, f4.5, ISO 400



UNDERWATER SUBJECT

Batfish (Family: Ogcocephalidae)

Justin Gilligan, New South Wales

Christmas Island is bound by a narrow fringing coral reef, before it drops off into the abyss. The marine environment around this remote outpost is spectacular; crystalline oceanic water bathes the vertical reef edge and provides an indigo backdrop for gigantic schools of batfish and thriving coral gardens.

Christmas Island

■ Nikon D300, AF DX Fisheye-Nikkor 10.5mm f/2.8G ED, 1/200, f8, ISO 400; Ikelite underwater housing and twin DS160 strobes



UNDERWATER SUBJECT

Lost in space

Richard Smith, Oxfordshire, United Kingdom

The Tail Spot Blenny (*Ecsenius stigmatura*) is found only on the coral reefs around the western tip of New Guinea and a few other Indonesian islands. They are relatively common within their geographic range, and I was lucky to find one resting on this leather coral, making a beautiful natural frame for the fish.

Raja Ampat, Indonesia

■ Nikon D2Xs, AF-S VR Micro-Nikkor 105mm f/2.8G IF-ED lens, 1/125, f18, ISO 100; Subal underwater housing; twin Inon strobes; handheld

UNDERWATER SUBJECT

Blue blenny

Tammy Gibbs, Western Australia

This inch-long Namiye's Combtooth Blenny (*Ecsenius namiyei*) was patrolling his coral territory, always coming back to the same lookout spots. I watched him for some time and waited patiently until he returned to this particular spot, so that I could capture this image of him sitting among the bed of soft coral flowers.

Cendana Pearl Farm jetty, Aljui Bay, Raja Ampat, Indonesia

■ Nikon D300, AF-S VR Micro-Nikkor 105mm f/2.8G IF-ED lens with Canon 250D close-up lens, 1/160, f22, ISO 200; Sea&Sea underwater housing; two Inon Z240 strobes; handheld





UNDERWATER SUBJECT

Face to face

Vanessa Mignon, New South Wales

I was observing and photographing the courting behaviour of two Humpback Whales (*Megaptera novaeangliae*). Suddenly, one of them ascended right in front of me, and paused there to check me out. Many people had told me that there was nothing like looking into a whale eye, and I could not agree more.

Vava'u, Kingdom of Tonga

■ Canon EOS 5D MkII, Canon EF 16–35mm f/2.8L II USM lens, 1/160, f7.1, ISO 320; Subal underwater housing



UNDERWATER SUBJECT

Giant encounter

Vanessa Mignon, New South Wales

Whale Sharks (*Rhincodon typus*) are regularly observed in Cenderawasih Bay as they gather around the nets of the local fishing platforms. Being the biggest fish in the world, their size is impressive, but they are also very beautiful creatures and truly gentle giants.

Cenderawasih Bay, Indonesia

■ Canon EOS 5D MkII, Canon EF 16–35mm f/2.8L II USM lens, 1/200, f6.3, ISO 400; Subal underwater housing



UNDERWATER SUBJECT

No place like home – Pink Anemonefish
(*Amphiprion perideraion*)

Wayne Osborn, Western Australia

A Pink Anemonefish nestles in the protection of its host anemone's tentacles. Perched on the tentacles are two cleaner shrimp, also dependants of this host. The anemone has partly closed in response to the strong current pulsing along the reef.

Fiabacet Reef, Raja Ampat, Indonesia

■ Canon EOS 5D MkII, Canon EF 16–35mm f/2.8L II USM lens at 27mm, 1/80, f22, ISO 200; Nexus underwater housing with dome port; twin Inon Z240 strobes with diffusers

WILDERNESS LANDSCAPE

The landscape or seascape must have minimal evidence of human interference.



WILDERNESS LANDSCAPE – WINNER

Golden paradise

Dominic Barrington, New South Wales

Early whalers to the Antarctic Peninsula aptly named Paradise Bay as a place of splendour and respite from the terrors of the Drake Passage. As we were leaving Paradise Bay for the challenges of the passage, we were treated to a brilliant sunset draped over this amazing landscape.

Paradise Bay, Antarctica

■ Nikon D3S, AF-S Nikkor 28–300mm f/3.5–5.6G ED VR lens at 190mm, 1/4000, f14, ISO 500; B+W UV(0) filter; exposure compensation –1 EV; handheld

'Beautifully composed, with the radiating sun lending unexpected colours to the location. Natural and not overly processed, the scene's serenity makes us feel like we're the only ones there.'

JUDGES' COMMENTS



WILDERNESS LANDSCAPE – RUNNER-UP

Graveyard

Julie Fletcher, South Australia

A quiet stillness hangs over this eerie graveyard of trees, with the occasional rumble in the distance and lightning strikes constantly filling the sky. The murky lime-green water laps the shoreline, creating patterns and adding a surreal impression with the red dirt.

Menindee Lakes, New South Wales

■ Nikon D700, AF-S Nikkor 24–70mm f/2.8G ED, 13 seconds, f16, ISO 100; tripod; neutral density filter, 4 stop used for longer exposure

'A dramatic scene with intriguing colours and so much going on. Light has been handled very well with long exposure, but with nothing blown out. Not a simple image to achieve.'

JUDGES' COMMENTS



WILDERNESS LANDSCAPE

Rennell Island, Solomon Islands

Andrew Gregory, New South Wales

World Heritage-listed Rennell Island is the world's largest raised coral atoll. It was a hot ascent through thick jungle to this point. As storm clouds gathered on the horizon, the light perfectly illuminated the huge lushly vegetated cliffs, and I could see into the magnificent fringing coral reef. The scene left me breathless. A place of tropical perfection, with the forests preserved and the reefs unravaged.

South-west coast, Rennell Island, Solomon Islands

■ Canon EOS 5D, Canon EF 16–35mm f/2.8L II USM lens, 1/250, f8, ISO 250; polariser



WILDERNESS LANDSCAPE

Estuary curves

Colin Roberts, Western Australia

Returning to Bullo River Station just before last light, I was captivated by the curvaceous nature of this tidal estuary just before it enters the mighty Victoria River (in the background).

Estuary west of Bullo River (near Victoria River junction), Northern Territory

■ Canon EOS 1Ds MkIII, Canon EF 16–35mm f/2.8L II USM lens, 1/200, f3.5, ISO 400



WILDERNESS LANDSCAPE

Mount Rugby and reeds

David Stowe, New South Wales

When we flew into Melaleuca with the aim of photographing Orange-bellied Parrots (*Neophema chrysogaster*), I wasn't expecting to be confronted with such a beautiful landscape. The rugged form of Mount Rugby reflected in the still water was awe inspiring.

Melaleuca, Tasmania

■ Canon EOS 1D MkIV, Canon EF 35mm f/1.4L USM lens, 1/15, f11, ISO 200; tripod



WILDERNESS LANDSCAPE

Lagoon reflections

Lynne McMahon, New South Wales

Young River Red Gums (*Eucalyptus camaldulensis*) bathed in the golden sunlight of late afternoon are reflected in the tranquil waters of an ephemeral lagoon filled during the Murrumbidgee River floods in late 2010.

Oura, New South Wales

■ Nikon D300, AF-S Nikkor 70–200mm f/2.8G ED VR lens, 1/125, f5.6, ISO 800; handheld; exposure compensation –0.7 EV



WILDERNESS LANDSCAPE

Kangaroo grass

Rob Smith, New South Wales

Eastern Grey Kangaroos (*Macropus giganteus*) graze in backlit morning mist at Werrikimbe National Park in the New England region of New South Wales.

Werrikimbe National Park, New South Wales

■ Olympus E-5, Olympus Digital 14–54mm f/2.8–3.5 II lens at 54mm, 1/500, f8, ISO 100; handheld



WILDERNESS LANDSCAPE

Swamp moonrise

Wayne England, South Australia

The glow of the rising moon over the swamp illuminates the trees. The Southern Cross and The Pointers are captured sideways in the centre, while a meteor streaks above them. Even though a serene location, it reflects the night-time action of the wilderness – which we often overlook but which the many nocturnal animals see.

Poocher Swamp Game Reserve, near Bordertown, South Australia

■ Nikon D700, Tokina AT-X Pro SD 12–24mm f/4 (IF) DX lens at 17mm, 30 seconds, f4, ISO 3200; Vanguard tripod



WILDERNESS LANDSCAPE

Wild waters

Trevor Penfold, Raglan, New Zealand

Wilderness conjures up visions of space and vast remote areas; in the mountains of the Southern Alps it was this sense of isolation that appealed to me. This is what I wanted to portray when I captured this lone tree in front of the beautiful waterfall.

Arthur's Pass, Southern Alps, South Island, New Zealand

■ Canon EOS 5D Mk II, Canon EF 70–300mm f/4–5.6L IS USM lens at 200mm, 1/40, f8.0, ISO 400; tripod; exposure compensation –2/3 EV

THREATENED SPECIES

The subject or subjects may be photographed in any of the following ways:

- in portrait
- engaged in natural activity
- in natural habitat.

All entries in this section must be accompanied by an official reference (valid for any of the five years prior to the date of close of entries) from the relevant country's government agency concerned with flora and fauna verifying the subject's Threatened, Rare, Vulnerable or Endangered status.



THREATENED SPECIES – WINNER

The last stand: Northern Quoll (*Dasyurus hallucatus*)

Henry Cook, Western Australia

With Cane Toads (*Bufo marinus*) inexorably marching through northern Australia, the Pilbara population of Northern Quoll, isolated by desert, may just be the final stronghold for this enigmatic marsupial. The quolls are abundant in some areas of the Pilbara but, with mining accelerating irreversible habitat loss, for how long?

Port Hedland, Western Australia

■ Nikon D300, Tamron 90mm f2.8 SP Di macro lens, 1/250, f16, ISO 160; two Nikon slave flashes; handheld

‘Secretive and hiding from predators, this quoll speaks to the Threatened Species category, engaging with the photographer and the viewer.’

JUDGES’ COMMENTS

Status: The Northern Quoll is listed as Endangered.



THREATENED SPECIES – RUNNER-UP

Edge of extinction

Jan Wegener, Victoria

With less than 30 birds left in the wild, there seems to be little hope for the stunning Orange-bellied Parrot (*Neophema chrysogaster*). I flew to Tasmania to photograph these birds on their breeding grounds. It was an amazing experience to have photographed such a rare bird posed on an elegant perch.

Melaleuca, Tasmania

■ Canon EOS 1D MkIV, Canon EF 600mm L IS USM lens, Canon EF 1.4 II extender, 1/500, f7.1, ISO 1250; Gitzo 3541LS tripod; Wimberley Head II

'A good technical shot with nicely balanced composition; the Orange-bellied Parrot's distinguishing feature has been very well captured.'

JUDGES' COMMENTS

Status: The Orange-bellied Parrot is listed as Critically Endangered.



THREATENED SPECIES

Swift Parrot (*Lathamus discolor*) feeding

David Stowe, New South Wales

Swift Parrots are stunning birds to say the least, but to see so many of these endangered birds at one time was amazing. Being able to get so close to capture this image was even more so.

Central Coast, New South Wales

■ Canon EOS 1D MkIV, EF 500mm f/4L IS USM lens + Canon EF1.4 extender, 1/800, f6.3, ISO 640; fill flash; tripod

Status: The Swift Parrot is listed as Endangered.



THREATENED SPECIES

Close look

Jack Shick, Lord Howe Island

During the winter months around Lord Howe Island, we are sometimes blessed with the presence of an albatross (Family: Diomedidae). This bird circled our boat, *Noctiluca*, several times as if to have a close look at us. It's a shame to think that these magnificent birds could one day be gone.

The trench between Lord Howe Island and Ball's Pyramid

■ Canon EOS 7D, Canon EF 70–200mm f2.8L USM lens, 1/2000, f8, ISO 400; exposure compensation +1/3 ev; handheld

Status: The Wandering Albatross (*Diomedea exulans*) species complex is listed as Vulnerable.



THREATENED SPECIES

Curlew in the rain

Lance Peters, South Australia

A bowling green in the teeming rain is not the first place one would look for the Bush Stone Curlew (*Burhinus grallarius*). This fellow looks as if he is throwing up his wings in despair, not knowing what he is doing there either. This sums up the uncertainty of where his and other species are heading.

Horsham, Victoria

■ Nikon D3S, Sigma 300–800mm f/5.6 EX zoom lens at 800mm, 1/1000, f5.6, ISO 3200; handheld, braced on structure on the ground

Status: The Bush Stone Curlew is listed as Endangered in Victoria.



THREATENED SPECIES

Fairy Tern (*Sterna nereis*) fish exchange

Michele Sawyer, South Australia

The Coorong's Fairy Terns have declined significantly in the past few years, with less than 200 remaining. The young birds are fed small fish from the shallow waters where they are bred. These terns will cease to exist if we don't manage the inflows from the River Murray to the Coorong.

Coorong, South Australia

■ Canon EOS 1D MkIII, Canon EF 400mm f/2.8L IS USM lens + Canon EF1.4 extender, 1/4000, f/5.6, ISO 400 at 560mm; tripod

Status: The Fairy Tern is listed as Endangered in South Australia.



THREATENED SPECIES

Cockatoo fun

Shelley Pearson, Western Australia

The Forest Red-tailed Black Cockatoos (*Calyptorhynchus banksii naso*), due to a lack of available food sources, are feeding around Mandurah, Western Australia. On this particular day they were very mischievous, and these two juvenile cockatoos were playfully fighting over this perch.

Coodoonup, Mandurah, Western Australia

■ Canon EOS 7D, Canon EF 400mm f/5.6L USM lens, 1/2000, f6.3, ISO 400; exposure compensation +0.33 EV; handheld

Status: The Forest Red-tailed Black Cockatoo is listed as Vulnerable.

THREATENED SPECIES

Bekko

Tony Brown, Australian Capital Territory

It was a long drive from Canberra to South West Rocks for the weekend. I had hoped to capture Grey Nurse Sharks (*Carcharias taurus*) in the entrance to Fish Rock Cave, but they were in the deeper gutters. For the last dive of the weekend, I decided to take it easy and sit in the shallow end of the cave. Early into the dive I was greeted by this Hawksbill Turtle (*Eretmochelys imbricata*).

Fish Rock Cave, South West Rocks,
New South Wales

■ Nikon D200, AF DX Fisheye-Nikkor 10.5mm f/2.8G ED lens, 1/100, f6.3, ISO 200; Seacam housing with wide port; two Nikonos SB105 strobes, one on 1/4 power, the other on 1/16 power

Status: The Hawksbill Turtle is listed as Critically Endangered.





THREATENED SPECIES

Treading carefully – Black Stilt (*Himantopus novaezelandiae*)

Trevor Penfold, Raglan, New Zealand

I had heard that a Black Stilt had been spotted at Lake Tekapo. Being the most endangered wader on Earth, I kept my fingers crossed and headed over there as soon as possible. In the beautiful evening light I managed to capture an image of this critically endangered species.

Lake Tekapo, South Island, New Zealand

■ Canon EOS 1D MkIII, Canon EF 500mm f/4L IS USM lens + Canon EF 1.4II extender, 1/800, f7.1, ISO 500; handheld

Status: The Black Stilt is listed as Critically Endangered.

BLACK AND WHITE

A subject must be chosen that would qualify for any of the first six sections. This section includes all monochrome photography, for example sepia-toned and infrared photographs.



BLACK AND WHITE – WINNER

Wilderness coast

Kah Kit Yoong, Victoria

A race against time with the advancing tide heightened the experience of photographing this wild coast. Standing on the dark sand among the waves with the roar of the surf in my ears, there was no doubt that this must be rendered in black and white. A slow-shuttered wave provided textures that mirrored the formations in the sky.

Paparoa National Park, New Zealand

■ Canon EOS 5D MkII, Canon EF 16–35mm f/2.8L II USM lens, 2.5 seconds, f13, ISO 100; Gitzo Explorer tripod

'The photographer has really exploited the black and white medium to capture the brooding storminess of the scene. The remarkable sense of movement is reinforced by the fixed focal point in the foreground.'

JUDGES' COMMENTS



BLACK AND WHITE – RUNNER-UP

Milford Sound

Mike Hollman, Auckland, New Zealand

I included the beech (*Fagus* sp.) trees in the foreground to frame this view of Milford Sound, looking towards Mitre Peak. I feel that the view combined with the cloud works well in black and white.

Fiordland, New Zealand

■ Nikon D700, AF-S Nikkor 24–70mm f/2.8G ED lens at 38mm, 1/400, f16, ISO 400

'This monumental scene has a sense of mystery, inviting you to discover the landscape hidden by the overhanging branch. There is beautiful contrast between the subtle background tones and the stark black foreground.'

JUDGES' COMMENTS



BLACK AND WHITE

Osprey (*Pandion cristatus*) fishing

John Van-Den-Broeke, New South Wales

In my canoe I have paddled down many creeks in our area taking wildlife photos. Osprey are one of my favourite birds because of the way they fold their wings and just plunge into the water after fish, sometimes even going right under. It is an amazing sight to then see them emerge, water droplets flying everywhere, as they lift off with fish in claw.

Kingscliff, New South Wales

■ Canon EOS 40D, EF 70–200mm f/2.8L USM lens, 1/1000, f2.8, ISO 400; handheld

BLACK AND WHITE

Looming dawn

Morden O'Hare, New South Wales

This image was taken prior to sunrise on the picturesque eastern coast of Tasmania using a long exposure. I loved the textures and shadows in the foreground and the brooding sky, so I chose to process this image as black and white to accentuate these features.

Near Bay of Fires, Tasmania

■ Canon EOS 5D MkII, Canon EF 24–105mm f/4L IS USM lens, 8.0 seconds, f16, ISO 100; Cokin GND filter; tripod





BLACK AND WHITE

Crocodilefish (*Cymbacephalus beauforti*)
portrait

**Michael Gallagher, London,
United Kingdom**

I took this portrait of a Crocodilefish while scuba diving in the waters around Komodo Island in Indonesia, an area renowned for the richness and diversity of its marine life. I took the original photograph in colour, but the black and white conversion really highlights the direct eye contact and intricate patterning of this beautiful fish.

Komodo, Indonesia

■ Canon EOS 50D, Canon EF-S 60mm f/2.8 macro USM lens, 1/200, f22, ISO 200; Hugyfot underwater housing; two Ikelite DS-125 underwater strobes; handheld



BLACK AND WHITE

Mount Doom

Mike Hollman, Auckland, New Zealand

This is Mount Ngauruhoe (or Mount Doom for those *Lord of the Rings* fans), situated on the Central Plateau of the North Island of New Zealand. I used a long exposure to capture the movement of the cloud at the base of the mountain.

Mount Ngauruhoe, New Zealand

■ Nikon D700, AF-S Nikkor 70–200mm f/2.8G ED VR lens at 155mm, 146 seconds, f8, ISO 200; B+W 10-stop ND filter; tripod



BLACK AND WHITE

The tail-slap – Humpback Whale (*Megaptera novaeangliae*)

Pam Osborn, Western Australia

Tail-slapping is an energetic behaviour, particularly when whales are fasting on their southern migration back to their Antarctic feeding grounds. Whether it is to show off or just to dust off a few parasites, it is an awesome and noisy spectacle. Since 2006, I have photographed 1480 whales in Exmouth Gulf for a scientific catalogue.

Exmouth Gulf, Western Australia

■ Canon EOS 1D MkIV, Canon EF 100–400mm f/4.5–5.6L IS USM lens, 1/1600, f10, ISO 400; handheld from the boat



BLACK AND WHITE

The rock

Nola Sumner, Western Australia

Leaving late for the trip home, this was to be a 'no photo' trip. The sky, however, just drew me in. The lens was new and I hadn't had time to buy a filter holder to fit, so I was handholding filters while slipping on rocks! Great fun.

Two Rocks, Western Australia

■ Nikon D90, Sigma 10–20mm f/4–5.6 EX DC HSM f/4–5.6 lens, 13.0 seconds, f3.5, ISO 125; tripod



BLACK AND WHITE

Parasol fungi group portrait

Raoul Slater, Queensland

At the end of a wet winter, the fruiting bodies of fungi are seen here emerging from aged woodchip mulch, attesting to the microscopic life heaving away in the soil below. I photographed these four parasol mushrooms (*Macrolepiota* sp.) catching a beam of light from the rising sun.

Lake McDonald Botanical Gardens,
Sunshine Coast, Queensland

■ Canon EOS 5D MkII, Canon EF 100mm f/2.8 macro USM lens, 1/200, f/5.6, ISO 400; camera resting on ground



BLACK AND WHITE

Bathing duck

Raoul Slater, Queensland

This Pacific Black Duck (*Anas superciliosa*) displayed by scooting sideways in a great bank of spray. Wild animals rarely repeat an action, allowing a photographer to fine-tune camera settings, but here the routine was repeated six times, giving me time to find the shutter speed that produced the right balance of sharpness and blur.

Brisbane Botanical Gardens, Queensland

■ Canon EOS 30D, Canon EF 300mm f/2.8 IS USM lens + Canon EF 1.4 extender, 1/60, f/25, ISO 100; Manfrotto tripod with Wimberley Head; manual mode underexposing 2 stops

INTERPRETIVE

A subject or subjects must be chosen that would qualify for any of the other sections.
This section is designed for those photographers who wish to experiment graphically with their images.



INTERPRETIVE – WINNER

Final assault

Rob Smith, New South Wales

A Pacific breaker rears up in a dragon-like form, a dissipating wave is rim lit by the morning sun and an Australasian Gannet (*Morus serrator*) wheels behind the break. Such spectacular waves are common at The Backwash after heavy weather.

The Backwash, Port Macquarie, New South Wales

■ Olympus E-3, Olympus 50–200mm f2.8–3.5 Zuiko Digital ED SWD lens at 184mm, 1/180, f8, ISO 100; tripod and remote shutter release

'The crashing wave has drama; you can hear the sound and feel its power. The bird's presence allows a good sense of scale.'

JUDGES' COMMENTS



INTERPRETIVE – RUNNER-UP

Fairy-wren fantasy

Barb Leopold, South Australia

I have created an imaginary family of Superb Fairy-wrens (*Malurus cyaneus*) lined up on a branch, with the parents feeding the young and juveniles looking on. In the wild, wrens are found in family groups, with all members helping to care for the young. I hope one day I may be lucky enough to actually photograph such a group.

Base image: Laratinga Wetlands, Mount Barker, South Australia

Additional images: various locations in the Adelaide Hills, South Australia

■ Canon EOS 7D, Canon EF100–400mm f/4.5–5.6L IS USM lens, 1/500, f8, ISO 400; monopod



INTERPRETIVE

Lone wanderer

John Marriott, South Australia

Some beautiful Monarch caterpillars (*Danaus plexippus*) pupated in my front garden. I checked on them every day, hoping to catch the moment one emerged. Unfortunately, I discovered them already unfolding their wings, but I did capture this photograph of one that had tested its flying skills over to a nearby sword fern.

Coromandel Valley, South Australia

■ Canon EOS 500D, Canon EF-S 18–55mm f/3.5–5.6 IS II lens, 1/60, f/4.5, ISO 400; inbuilt pop-up flash, compulsory mode; handheld



INTERPRETIVE

Remarkable Rocks

Julie Fletcher, South Australia

I wanted to reach up and touch the clouds, they seemed so close. As the sun came down through this low-lying storm cloud, it just came to life with vibrant colours and patterns. The red glow of sunset warmed the naturally sculpted rocks. The sun broke through for a short time before it dipped below the horizon.

Flinders Chase National Park, Kangaroo Island, South Australia

■ Nikon D700, Sigma 10–20mm f/4.0–5.6 EX DC HSM lens, 0.5, 1.0 & 2.0 seconds, f11, ISO 100; tripod; HDR file; 3 images taken with 1 stop bracket either side of main exposure



INTERPRETIVE

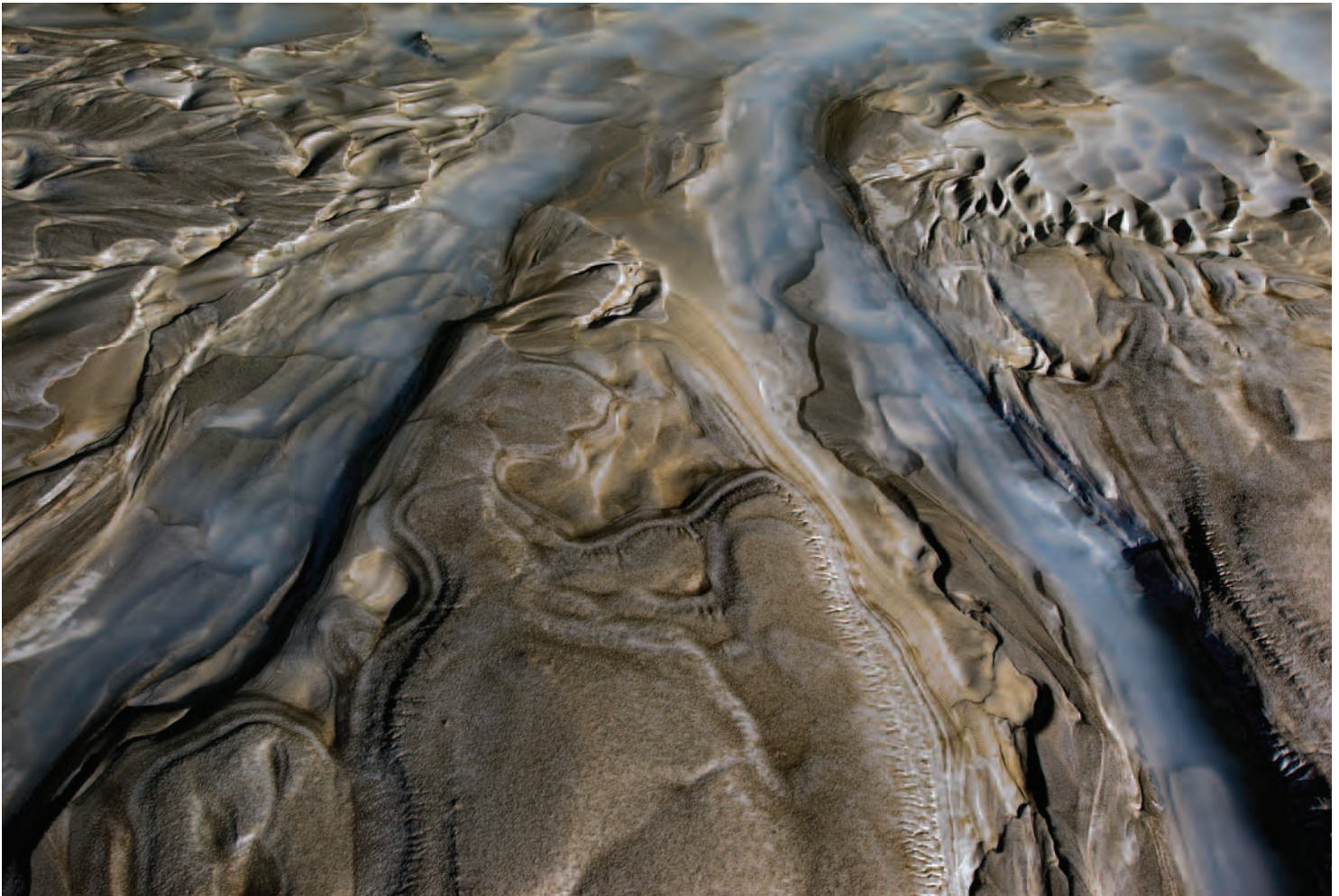
Calligraphy

Kah Kit Yoong, Victoria

This is my favourite coastal location in the world for photography, full of varied rock formations, sea stacks and towering cliffs. Walking back from shooting at sunrise, I noticed the colour contrasts between the reflected blue sky and the reddish rocks. Using a polariser, small aperture and low ISO to lengthen the exposure, I managed to capture the water swirls around the rock, adding an extra dimension to the composition.

Paparoa National Park, New Zealand

■ Canon EOS 5D MkII, Canon EF 16–35mm f/2.8L II USM lens, 5.0 seconds, f20, ISO 50; Gitzo Explorer tripod



INTERPRETIVE

Enigma

Kah Kit Yoong, Victoria

Glacial run-off from Fox Glacier shaped these patterns in the soft sand. The subtle blue tones of the milky water made a nice contrast with the brown background. The crucial aspect of this photo is the ambiguity of scale. One could imagine this being an aerial image of a river coursing through a delta – in fact, the entire frame lay at my feet.

Fox Glacier, New Zealand

■ Canon EOS 5D MkII, Canon EF 16–35mm f/2.8L II USM lens, 1.3 seconds, f22, ISO 50; Gitzo Explorer tripod



INTERPRETIVE

Hold me tight

Lance Peters, South Australia

A fine line between love and hate. This image shows a mid-air disagreement over a nesting site, but to the casual observer it could be seen as a beautiful embrace between two lovers. I love the intensity of the image, the highly charged interaction between the two birds. And it doesn't matter from which standpoint you look at it – love or hate – the passion is tangible and there is beauty in everything.

Horsham, Victoria

■ Nikon D3S, Sigma 300–800mm f/5.6 EX zoom lens at 800mm, 1/1600, f11, ISO 3200; tripod



INTERPRETIVE

White-cheeked Honeyeater (*Phylidonyris nigra*) on grevillea

Leonard Stewart, Western Australia

The White-cheeked Honeyeater and grevillea were photographed in a suburban native garden. The additional benefits of magnification of the focal length to 450mm assisted in obtaining a detailed image. Post-processing of the image was in Photoshop CS5, with a Fractalius filter layer for all but the honeyeater.

Joondalup, Western Australia

■ Nikon D300, AF-S VR Zoom-Nikkor 70–300mm f/4.5–5.6G IF-ED lens at 300mm, settings not available, ISO 200; SB800 Nikon flash; tripod



INTERPRETIVE

Fish tails – Eastern Pomfrets (*Schuettea scalaripinnis*)

Mark Spencer, New South Wales

Eastern Pomfrets are a common schooling fish along the shallower northern New South Wales coast. Their bright-coloured tails are almost mesmerising to look at, as the colour patterns they display change back and forth from uniform to disarray.

Boulder Wall, South Solitary Island, New South Wales

■ Nikon D200, Sigma 17–70mm F2.8–4 DC macro OS HSM lens at 60mm, 1/15, f16, ISO 250; Seacam alloy housing with coated-glass Superdome port; twin Ikelite sub-strobes 200; handheld

OUR IMPACT

The image must depict human impact on the natural environment, be it terrestrial, marine or atmospheric. This impact may be negative or positive. The choice of subjects is broad, including any that would qualify for the other sections or extending beyond these to subjects relating to pollution and climate change.



OUR IMPACT – WINNER

The governor

Les Peters, South Australia

Many Australian Pelicans (*Pelecanus conspicillatus*) and cormorants (*Phalacrocorax* sp.) were gathered at the 'governor,' fishing in water being pumped from Lake Alexandrina to Lake Albert. Here, fish were trying to escape by swimming against the artificial flow. The governor was an unpleasant necessity, and it was fascinating to watch nature's reaction to this unnatural situation.

The Narrows, near Malcolm Point, Lake Albert, South Australia

■ Nikon D300, AF-S Nikkor 300mm f/4D IF-ED lens, 1/640, f9, ISO 200; polariser filter; Gitzo G1327 carbon fibre tripod with Induro gimbal head

'A dynamic shot with many messages, highlighting human impact's negative consequences on the lake and how it is being addressed. It's good news in one sense, but it reminds us of the situation caused by our impact.'

JUDGES' COMMENTS



OUR IMPACT – RUNNER-UP

Grey Nurse Shark (*Carcharias taurus*) with roped tail

Mark Spencer, New South Wales

This shark is suffering badly. Lassoing of the tail is done by trawler fishermen in an effort to release the animal from their nets, but the rope is simply cut instead of being removed. The rope was later removed by a Marine Parks Officer. It is an all too common occurrence.

Manta Arch, South Solitary Island, New South Wales

■ Nikon D200, Sigma 17–70mm F2.8–4 DC macro OS HSM at 17mm, 1/30, f7.1, ISO 250; Seacam alloy housing with coated-glass Superdome port; twin Ikelite sub-strobes 200; handheld

'A forlorn image of what appears to be a hopeless situation. The beautiful shot grabs our attention, but following the line of the shark leads us to the punch.'

JUDGES' COMMENTS



OUR IMPACT

Impact

Arnold Faulks, New South Wales

Across Australia many birds collide with clear glass windows, deceived by the reflection of the environment, often with lethal results. In this case a White-headed Pigeon (*Columba leucomela*) has impacted a window, leaving a powdery dust impression. Miraculously, after a short recovery, the bird was able to fly away.

Alstonville, New South Wales

■ Canon EOS 40D, Canon EF 100mm f/2.8 macro USM lens, 1/400, f2.8, ISO 320; handheld



OUR IMPACT

Tycoon

Justin Gilligan, New South Wales

The phosphate carrier MV *Tycoon* ran aground on Christmas Island in January 2012. It spilled tonnes of oil, diesel and phosphate onto the island's shore and pristine coral reef. Christmas Island deserves its place in the news due to its unique biodiversity, not because of maritime and refugee issues.

Christmas Island

■ Nikon D300, Sigma 120–400mm f/4.5–5.6 DG OS HSM lens at 240mm, 1/1250, f8, ISO 1000; tripod



OUR IMPACT

Feral invader warning

Mat Gilfedder, Queensland

Warning! A Common Myna (*Acridotheres tristis*) unwittingly chooses an extremely appropriate perch. These feral pests aggressively compete with native wildlife and evict small mammals and native birds from nesting hollows. The International Union for Conservation of Nature considers them one of the world's 100 worst invasive alien species. Alarming, their range continues to expand in Australia.

Minnippi Parklands, Brisbane, Queensland

■ Canon EOS 40D, EF 100–400mm f/4.5–5.6L IS USM lens, 1/800, f5.6, ISO 400



OUR IMPACT

Unlucky duck

Paul Fulwood, Western Australia

A frustrated and 'unlucky duck' struggles to remove a discarded black plastic ring constricting its neck.

Como, Western Australia

■ Canon EOS 7D, Canon EF 70–200mm f/2.8L II IS USM lens, 1/250, f2.8, ISO 2000; handheld



OUR IMPACT

Gecko haven

Peter McDonald, Northern Territory

This small shelter, which sits in an extensive and featureless gibber plain, is home to dozens of small Dtella Geckos (*Gehyra variegata*). On this evening I waited for the afterglow of sunset, knowing that the geckos would emerge on cue to provide a unique silhouette.

Mac Clark Conservation Reserve, Northern Territory

■ Canon EOS 20D, Canon EF 24–105mm f/4 L IS USM lens, 1/30, f4.5, ISO 400; handheld



OUR IMPACT

Stripped to the bone

Trevor Penfold, Raglan, New Zealand

Supposedly one of the most beautiful places on Earth, yet the more corners I turned, the more destruction I saw. The timber industry is huge in New Zealand; it was time to start recording this carnage. This scene was one of many as I travelled towards French Pass.

The Sounds, north coast of the South Island, New Zealand

■ Canon EOS 5D MkII, Canon EF 16–35mm f/2.8L II USM lens at 16mm, 1/60, f16, ISO 250; tripod; exposure compensation + 1/3 EV



OUR IMPACT

Tucker time

Libby Sandiford, Western Australia

These Australian Pelicans (*Pelecanus conspicillatus*) have learnt to keep an eye on the fisherman, flying in for a free feed as soon as the fish cleaning starts.

Mallacoota Inlet, Victoria

■ Canon EOS 50D, Canon EF 24–105mm f/4L IS USM lens, 1/400, f9.0, ISO 100; UV filter; handheld

JUNIOR

The entrant must be under 18 years of age at the date of the close of entries.
Entries must otherwise qualify for any of the other sections.



JUNIOR – WINNER

Pink and grey Galah

Timothy Sargent, Western Australia, age 17

On several successive mornings, I noticed this flock of Galahs coming down to feed on their favourite Dune Cabbage. One morning I placed myself behind a small dune, in front of where the flock was heading, and waited. The light became magic just as this individual moved close enough.

Albany, Western Australia

■ Sony A300, Sony 75–300mm f4.5–5.6 DT6 lens, 1/200, f5.6, ISO 100; handheld

'This photograph shows excellent technique, capturing great details and light with a nice low shooting angle.'

JUDGES' COMMENTS



JUNIOR – RUNNER-UP

Honeybees grooming

Alex Ford, Victoria, age 17

I was with my brother removing a beehive from a house. I had the camera in one hand and the flash in the other. Autofocus at macro magnification is generally useless, so I focused by moving the camera position. By some miracle, I nailed the focus on this shot. I was pretty happy after that!

Shepparton Christian College, Shepparton, Victoria

■ Nikon D7000, AF Micro-Nikkor 105mm f/2.8D lens, 1/320, f32, ISO 400; Nikon SB-700 triggered via popup flash infrared signal; UV filter; handheld

'This strong, sharp image makes good observation of behaviour, with effective cropping to make the most of the subject matter.'

JUDGES' COMMENTS



JUNIOR

Native Drone Fly (*Eristalinus punctulatus*)

Alex Ford, Victoria, age 17

I had just bought my macro lens and was itching for a chance to use it properly. The flash was tied to the left side of the camera using a 2m off-camera cord. I spent an hour or so taking photos in Grandma's garden. This was my first encounter with these critters, and they are now my favourite insect; I love their spotty eyes.

Koondrook, Victoria

■ Nikon D7000, AF Micro-Nikkor 105mm f/2.8D lens, 1/320, f22, ISO 200; Nikon SB-700 flash + off camera cord; UV filter; handheld



JUNIOR

Profile of a blowfly

Alex Ford, Victoria, age 17

Having done a bit of work with my macro lens, I decided that 1:1 wasn't enough. So I bought a filter that took magnification to 3:1. I quickly discovered why we focus stack. This three-shot stack was my first success, after many failures. This fly was eating and was incredibly cooperative.

Wunghu, Northern Victoria

■ Nikon D7000, AF Micro-Nikkor 105mm f/2.8D lens, 1/350, f32, ISO 200; Nikon SB-700 flash + off camera cord; close-up filter; handheld



JUNIOR

Trail

Oliver Brennan, New South Wales, age 16

I couldn't go past this amazing scene without capturing it. The light was just perfect and there was fresh snow on the very peaks of the mountains. I found the small winding trail intriguing.

Lake Tekapo, New Zealand

■ Nikon D5000, AF-S Nikkor 70–200mm f/2.8G ED VR II lens, 1/500, f4, ISO 100; handheld



JUNIOR

Peeping Green Tree Frog (*Litoria caerulea*)

Oliver Sekulic, New South Wales, age 15

Despite dwindling numbers elsewhere, Green Tree Frogs can be found in certain places where I live on the New South Wales south coast. This one was peeping from its hiding place in a forest, between an old stone wall and a rusted piece of metal when I walked past, camera in hand!

South Coast, New South Wales

■ Sony Nex-5, 18–55mm f/3.5–5.6 standard zoom lens, 1/20, f5.6, ISO 1600; UV(c) filter; handheld



JUNIOR

Beating the dry

Simon Fahey-Sparks, South Australia, age 16

Towards the end of a particularly long dry season, this White-lipped Tree Frog (*Litoria infrafrenata*) has found a way to keep moist in the shower block of a birdwatchers' lodge in the rainforest.

Julatten, Far North Queensland

■ Olympus E-420, Olympus 40–150mm f4–5.6 M-Zuiko lens, 1/25, f5.6, ISO 1600



JUNIOR

Eucalypts reflected

Tessa Manning, South Australia, age 14

My family and I were travelling through the Murray River region of Victoria and New South Wales when we took a side road because it looked interesting. This led us to a little section of backwater. We were lucky because it was just the right time of day; the light was all golden and streaming through the trees.

Lower Goulburn River National Park, Victoria

■ Canon EOS 20D, Canon EF 75–300mm f/4–5.6 III USM zoom lens, 1/2000, f4, ISO 1600;
Hama Sky 1A (LA+10) M58 (IV) filter; handheld



JUNIOR

Carnaby's Black Cockatoo (*Calyptorhynchus latirostris*)

Timothy Sargent, Western Australia, age 17

I was mowing the lawn when a pair of Carnaby's Black Cockatoos flew into a neighbouring tree. I left the mower running as they didn't seem to mind the noise, ran to get the camera and was able to get within metres of these majestic birds. Moments later, they were gone.

Darling Scarp, Western Australia

■ Sony A300, Sony SAL75300 75–300mm f4.5–5.6 lens, 1/60, f7.1, ISO 100; handheld

JUNIOR

Southern Brown Bandicoot (*Isoodon obesulus*)

Timothy Sargent, Western Australia, age 17

It's always amazing what you find in your own backyard if the time is taken to look; this female bandicoot was busily searching for food. After quietly watching her forage, I saw that she was actually carrying young in her backward-facing pouch. The offspring have since moved out of home.

Darling Range, Western Australia

■ Sony A300, Sony SAL75300 75–300mm f4.5–5.6 lens, 1/160, f5.6, ISO 400; fill flash; handheld



ACKNOWLEDGEMENTS

ANZANG Nature Photography is an annual highlight on the South Australian Museum's calendar, but does not happen without considerable work behind the scenes.

I would like to thank the following people for their assistance in making this competition and its accompanying exhibition possible:

- the photographers who entered this year's competition; our judges for selecting the finalists and award winners; and our sponsors for supporting us
- the South Australian Museum's Public Programs and Development teams for their assistance in running the competition, and presenting and marketing the exhibition.

Tim Gilchrist

Coordinator, ANZANG Nature Photography